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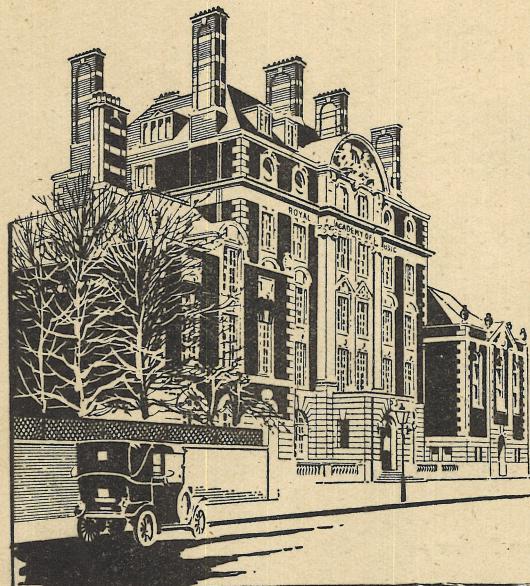
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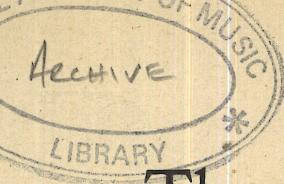
No. 78

June
1927



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Magazine

No. 78

Edited by
J. A. FORSYTH

June, 1927

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Editorial Notes and Notions

TWO MOST important happenings are due during the month of June. On Tuesday, the 14th, there will be given a Beethoven Centenary Concert at the Queen's Hall under the conductorship of Sir Henry Wood. The programme has been arranged as follows :—

The Battle of Vittoria.

Violin Concerto (1st movement)

Soloist: Miss Phyllis Macdonald.

Ninth Symphony (*The Choral*).

This concert is a great adventure, and the performance of the notable 'Ninth' following on the success, a success acclaimed by critics and public alike, of Bach's 'Matthew Passion', marks another important milestone in Academy musical enterprise.



In the 'order of going in', so to speak, the second event is the Chamber Concert at the Wigmore Hall on Friday, the 17th, at 8.15. The programme is all McEwen. Three of his latest string quartets will be presented. The artists will be the Virtuoso Quartet, Miss Marjorie Hayward, Mr Raymond Jeremy, Mr Edwin Virgo, and Mr Cedric Sharpe. The attention of readers of the Magazine is directed to the interesting article in this issue entitled 'A Quartet Recital'.



The victim of Pen Pictures of Personalities Past and Present in this issue is Mr Arnold Bax. He represents the Past as a very successful student of the Academy, and the Present as one of the best known of our young composers. Moreover, he is not only a celebrity in foreign lands, but his music has achieved popularity in his own country.



Next month there will be given the annual opera week at the New Scala Theatre. After the successes of last year, anticipation runs high, and the enterprise of the Opera Class and its director, Mr Julius Harrison, is to be admired. The two operas chosen are Beethoven's *Fidelio* and Wagner's *The Mastersingers*.



There is nothing like editorial persistency, and once again the old tag, 'The third time pays for all', has been justified. It is a great pleasure to be able to acknowledge the articles contributed this

term by readers of the Magazine, and I am optimistic enough to hope that their example will be extensively followed in the future. Any articles of general interest from our readers and their friends will always be warmly welcomed and receive every consideration. Such articles should be addressed to the Editor, Royal Academy of Music, Marylebone Road, N.W.1.

Pen Pictures of Personalities Past & Present

BY THE EDITOR

No. 4

ARNOLD BAX

ARNOLD BAX is a picturesque personality in the world of music. He is still a young man—he will not be 44 until next November—but wherever musicians are gathered together his works are recognized and more often than not performed. This may almost be said to be a unique state of affairs, bearing in mind that he is still alive and an Englishman.

He was born at Streatham, and very early showed signs of exceptional precocity. He learned to read without the customary accompaniment of tears, from the posters on the hoardings as he was taken his daily walks, and at 4 he would sit up in his high chair and read simple sentences from the newspapers. At 8 he could play at sight Brahms, Beethoven and others. At 16 he gained the Macfarren Scholarship at the Royal Academy of Music for composition, and was certainly one of its most brilliant students. He not only won the gold medal for pianoforte playing, but the Lucas medal for composition. His facility for reading the most intricate of modern scores was uncanny, and he soon exhibited the same remarkable proficiency in composition. There was no limit to his youthful exuberance, he bubbled over with ideas, and never found any difficulty in expressing these on paper. Much of his output of these youthful days has been withdrawn, or in some cases revised. His first composition was perpetrated when he was 12, and was written in bed, after an attack of sunstroke caught whilst playing cricket at Hampstead.

At an early age Bax went to Ireland on a visit, and he had hardly had his first sight of Howth Head before he fell a victim to the spells of its fascinating folk lore and fairy legends. For some years he lived at Rathgar, near Dublin, and much of his music has a



ARNOLD BAX

definite Irish idiom, so much so that somebody described it, and very happily too, as the musical equivalent of Yeats's poetry.

I suppose if Arnold Bax had to be labelled, as is the mode, the most appropriate would be a Neo-Romantic, whatever that may mean. But he requires no labels. He is a natural musician, and his music flows from him as naturally as water from a spring. Everything he writes bears the unmistakable impress of spontaneity. He writes because he cannot help writing; like murder, his music will out. His gift is two-edged, so to speak, and often induces him to prodigality. But, on the other hand, he has a feeling for beauty, rare among English composers of to-day, and, furthermore, he is never fearful of expressing it. It is his tunefulness combined so frequently with a touch of the fantastic that makes his music so attractive, and of the present-day composers he is, in the truest sense of the word, the most musical. He looks a dreamer and a visionary. He is reserved almost to the point of shyness, but draw him out of his shell and he is a charming companion and a most interesting talker.

A friend who has known him since boyhood said the other day: 'We all love Arnold Bax as much as he will let us love him'.

A Quartet Recital

SOUNDING brass and tinkling cymbal'—how accurately the famous phrase describes so much of present-day music. The continuous blare of the brass, the almost equally (and in jazz, yet more) continuous noise of the percussion, makes much of modern music very deafening to the ears. Of course, I fully realise that the composers are doing their best to meet the demands of the Oxford-minded bagger and Eton cropper: the performers are also doing their utmost. No one can say they are not trying. In fact, they are very trying!

It is, therefore, with a sense of relief and gratitude that one reads of a forthcoming recital at the Wigmore Hall on June 17 at 8.15, of three new Quartets for strings by one of our chamber-music writers, J. B. McEwen. The Principal of the Academy is well known to all the musical world as a composer experienced in the art of writing for this particular combination. So it is with very great interest that musicians anticipate this recital, since they realise not only the need of stimulating public interest in Chamber music, but also that here is a unique opportunity of learning something about the technique of writing string quartets.

Niagara may be very impressive. A mountain stream is less disturbing and more sweetly clear. Two hundred trumpeters blaring at once may be our lot to suffer before very long. For myself I

prefer four string soloists playing as a unity. Not that one would have them think as one man. That would be to destroy their individuality. The ideal of Chamber music is not such as would sink the unit in a uniformity. Rather is its unity a new whole wherein individualities contribute their quota and so find their true expression in co-operation.

Many would regard this as the highest form of music, and the writing and performing of Chamber music the truest test of musicianship. The slenderness of the means employed demands a very high order of craftsmanship in this form of art. Not that this craftsmanship is in any way crafty, nor such art artful. Rather is it analogous to the nigh-forgotten art of the miniature painter, or perhaps still more, of the water-colour artist. The quality of the paint is translucent, its application slight. The eye looks through, not at, the surface of the picture. The crystal clarity of good quartet-writing is in delicious contrast to the muddled cataracts of sound which the prevailing megolomania demands. We are often told that modern life is run on uneconomic principles.

Perhaps that is why the severe economy of good concerted music finds so little response among the many.

Significance lies not in size. Not even half a million voices on one record can convince of any real claim to greatness. Relativity has at least shown us that the telescope and the microscope have no ultimate significance in themselves. A song for voice and violin only is not more artistic because of its economy of means than is a symphony for a thousand players because of its extravagance. To choose the right medium of expression relative to the subject is the duty of a real artist. But this much the quartet-writer can say: that in his chosen medium may an infinitude of beautiful things be expressed whose utterance (of their nature debarred to other media) is all the more important because of its rarity.

Besides, it teaches the student that the interest of music is not necessarily vertical, but maybe (and indeed should be) horizontal. Expression by means of contrapuntal writing is a faculty in danger of atrophy. Melody is older and more fundamental than harmony: and the absence of the pianoforte (so useful for padding!) leaves the melodic lines free to function through inflexion, tone-quality, and rhythm. The harmonic aspect, as in the madrigals, is incidental rather than predominant; yet thereby all the more significant, since it fulfils the true function of colour: to clothe form and line. Else were the camouflage experts the greatest artists of all time (which saying seems to gain approval in some art circles!). I am sure they enjoyed themselves, just as the drummers may nowadays. One man's meat is another man's poison. A quartet recital may seem medicinal after jazz. Believe me, you will find it an excellent tonic.

G. V. T. C.

Impressions of a Short Tour in Italy.

IN THE Easter Vacation of last year, during a visit to Florence, I had the opportunity of meeting several of the leading Florentine musicians and critics, and at various informal meetings I arranged for them to hear some contemporary English violin sonatas. In most cases the works were entirely unknown in Italy, and there was a general expression of astonishment by the Italians at the fact that this music, which in their estimation was worthy of the most serious consideration, was so completely unknown. I was urged to make it better known, to give musicians and critics in other parts of Italy the opportunity of hearing them, and of readjusting their ideas as to England's contribution to modern instrumental music. The idea seemed a good one; the cause—the propaganda of British music in Italy—was certainly a worthy one, and during the Easter Vacation of this year the plan was carried out.

It was made possible through the initiative of the British Institute at Florence, which, guided by its Director, Dr Goad, formerly of University College, London, makes it a duty to promote in Italy the knowledge of every branch of English mental activity. Dr Goad immediately saw the importance of introducing modern English music to Italy, and arranged for a series of concerts at Milan, Turin, Rome and Florence, at each of which the following violin sonatas were played:

No 1 in D minor	Ireland
No 2 in D minor	Bax
Sonata Fantasia No. 5	McEwen

The pianist was the very distinguished maestro, Felix Boghen, a professor at the Florence Conservatoire, well known for his editions of early Italian composers.

The critics of the leading Italian papers were present at all the concerts, and gave detailed criticisms of the works; indeed, it was a novel experience to hear that the critics had sat out the entire concert in their desire to deal adequately with the music. *Si sic omnes!*

At Milan we met Pizzetti, who was extremely interested in the music, as also was Veneziani, the eminent musical director of the Scala. Here also we renewed our acquaintance with Cartelnuovo, whose writings continue to grow in number. In all the four towns the musicians seemed to go out of their way to give the concerts their blessing and their support. It was no unusual thing for a critic or a musician to ask to be allowed to come to a rehearsal in order to have some idea of the work before the concert.

It is not possible within the space of a short paragraph to give a detailed account of the critics' views of these English works, but they were evidently impressed by the fact that serious writing was

being done in England. Of the works in detail, the Ireland sonata impressed the critics by reason of its purity and skilful harmonisation; the Bax sonata was regarded as being ingenious but a trifle heavy; the McEwen made the strongest appeal by virtue of its descriptive and temperamental character.

It is possible that the experiment will be repeated next year on a larger scale: in any event, it is certainly evident that modern English music is not nearly as frequently performed in Italy as it should be, and I would strongly urge English musicians to take any opportunity that arises of furthering this cause. It was suggested to me, and possibly not without cause, that the publishers were partly to blame by reason of inadequate publicity work. But whatever the reason, the work is one that is worth doing.

Elsie Owen

Obituary

DR CHARLES MACPHERSON

Organist of St Paul's Cathedral.

[From THE TIMES]

We regret to announce the sudden death, at the age of 57, of Dr Charles Macpherson, organist of St Paul's Cathedral. He was taken ill in the street near Victoria Station on Saturday afternoon, and was conveyed to St George's Hospital, where he was found to be dead, probably of heart failure. His death must be felt as a personal loss by all for whom the Cathedral and its services hold any meaning. His life was spent in St Paul's Cathedral, with which his association began when, at the age of 9 years, he entered its choir school; he was sub-organist for many years, and since his succession to the chief post in 1916 the fine traditions of its choir have been maintained, and every occasion of national joy and sorrow celebrated within its walls has been enriched by his art.

He was born on May 10 1870, in Edinburgh, where his father was Burgh Architect. After eight years as a chorister of St Paul's and three in which he occupied minor posts as a Church musician he entered the Royal Academy of Music, where he won the Charles Lucas Medal for composition in 1892 and took his Associateship in 1896. His connexion with the Academy was maintained in later years, since he joined the professional staff, and latterly had a seat on the Associated Board of the R.A.M. and R.C.M. A year or so ago he made, on behalf of the Associated Board, an extensive examining tour in India. Other activities included work for the Royal College of Organists, of which he became President in 1920,



Photo: Elliott & Fry Ltd.

DR CHARLES MACPHERSON

and such occasional offices as that of conducting the music of the opening ceremony and thanksgiving service of the Wembley Exhibition in 1925. His compositions, too, outside Church music made their mark. Orchestral works by him were produced at the Crystal Palace and by the Philharmonic Society.

Nevertheless, from the time that he became sub-organist of St Paul's in 1895, the Cathedral became the centre of his musical life, and his marriage with Sophia Menella, youngest daughter of Canon Newbolt, in 1910, identified more closely his happy private life with its interests. For 21 years he was a devoted and unfailing second to Sir George Martin, his former master in the art of organ playing; and when Martin died in 1916 there could be no doubt about the succession. As organist of St Paul's, Macpherson directed the music of the National Thanksgiving Service on the occasion of the Armistice. He conducted and composed music for the historic Festival of the Sons of the Clergy, held annually, and from 1914 onward he took similar charge of the London Church Choirs Association, which year by year assembled 1,000 voices under the Dome for a festival evensong, including the performance of large choral works. The oratorio services of Bach's 'Passion music' and kindred works were also in his care, and among recent occasions which musicians have cause to remember gratefully were the tercentenary services of the music of William Byrd and Orlando Gibbons, the last-named, and perhaps the most beautiful, being given by the Cathedral choir after the Dome had been closed and the temporary arrangement of the Nave had brought a necessary curtailment of music on a large scale.

The maintenance of a high standard in the daily choral services of St Paul's is taken for granted by the general public. Only those who knew Charles Macpherson intimately realized the amount of thought he devoted to them. He had none of the appearance of the devotee. A chance acquaintance would know him for a Scotsman, but not for an English Church musician. The clan tartan of the Macphersons was far nearer to his heart than the robes of the Doctor of Music which Durham University granted him the right to wear, *honoris causa*. But that the Cathedral and all that it stood for was as near to his heart as even the clan tartan could be would appear unexpectedly in his conversation, when he would turn from talk of Scotland, or even from that most absorbing topic, the doings of his schoolboy son, to discuss the chanting of the Psalms or the arrangement of the Mixtures in his rebuilt organ. The closing of the Choir for repairs was a great grief to him. Standing under the dismantled Dome, he said to a friend, 'It will be longer than you think. I don't suppose I shall ever sit up there again.' His life was shorter than he had then reason to expect, and its ending deprives us of more than a very able musician. He was a man whom to know

was to love for his genial temperament, his kindness, and his flow of slow, humorous talk with a vein of something deeper underlying it. . . .

AT ST. PAUL'S.

Amid all the pomp of ceremony and the expression of poignant regret, Charles Macpherson's remains were laid to rest in St Paul's Cathedral on Thursday, June 2. As the Cathedral Clergy and Choir proceeded in solemn silence from St Dunstan's Chapel, just before reaching the chancel, the clock boomed out the midday hour. It was at this moment that perhaps many of the congregation realized the mystery of death. Many a time and oft the dead man must have heard those familiar sounds in the same impressive surroundings. Almost more appealing were the words, 'I heard a voice from Heaven, saying unto me, Write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit; for they rest from their labours.' They were sung to music composed by Charles Macpherson himself. It brought to the simple, but inexpressibly beautiful service a personal touch, the touch of a vanished hand. Charles Macpherson lived his life in the shadow of St Paul's, and now he sleeps his last sleep in its crypt and beneath its majestic dome. *Requiescat in pace!*

Mems. about Members and Others

Miss Amy Hare has been on a concert tour to Copenhagen, Oslo, Vienna, The Hague, Scotland, and parts of England, in which her songs (sung by Miss Tilly Koenen) have met with much appreciation.

Mr Frederick Moore returned to London from Australasia on March 21 after an absence of nearly eleven months. On the conclusion of his work in connection with the examinations of the Associated Board, Mr Moore inaugurated the first summer school in Dunedin, Christchurch, Wellington and Auckland, giving forty lectures in New Zealand. Other lecturers were Miss Valerie Corliss and Miss Eileen Russell, both former students of the Royal Academy of Music. He also gave the first jubilee lecture at Aske's Haberdashers' School, Hatcham, on March 23.

This lectureship has been established to commemorate the foundation of the school fifty years ago.

Miss Bertha Hagart has returned to London after an eight months' sojourn in South Africa. During her stay there, she gave pianoforte recitals in Cape Town, Johannesburg and East London.

Miss Rene Cooke gave a concert at the Grotian Hall on Friday, May 20.

The following works by Mr. Adam Carse have been recently performed: April 8, Prelude to *Frithiof*, Hastings Musical Festival; April 23, Waltz Variations, Bournemouth Musical Festival (both conducted by the composer); May 18, 'Praise the Lord, O my Soul', Sons of the Clergy Festival, St Paul's Cathedral.

Mr Clifford Curzon gave a recital at the Wigmore Hall on Thursday, May 12.

A concert of the works of Mr Jervis-Read was given at the Wigmore Hall on Monday, May 16. The programme was selected from the String Sextet and the following works for piano: Sonata I, Sonata II; Sonnets—C sharp minor (*Cristina*), D flat major (*The Deserted Garden*), G minor, C sharp minor (*The House on the Hill*), G flat major, F minor, C major ('Where carillons ripple from old spires'), D minor (*Lament*), F major (*Sleep-Song*), G major (*The Grove*); June; Savoy (*Venez donc!*); Caprices—*Polymnia*, *Nereid*, *Siren*, *Lucina*, *Dryad*, *Naiad*.

Mr Harry Farjeon has been operated upon for appendicitis, and his many friends will be delighted to know that he is progressing favourably.

Mr Thomas Marshall will give a pianoforte recital at Kent House, Knightsbridge, by kind permission of Mrs Saxton Noble on Tuesday, June 28, at 3.15 p.m.

Mr Frederick Keel will leave for South Africa on July 8, and will return on October 2.

Dr Arthur J. Greenish resigned his appointment as organist and choirmaster of St. Saviour's Church, South Hampstead, last Easter. He entered the choir as a boy when 13 years of age, and in 1882 was appointed to the post as organist and choirmaster, a position he has held for 45 years. In appreciation of his valuable services the congregation recently presented him with a handsome address and testimonial.

Miss Winifred Amos has been playing the Sonata in C minor (for violin and pianoforte) at a lecture on Grieg, given at various schools, by Miss Myrtle Strode-Jackson.

Review Week. Lent Term, 1927

MANY INTERESTING addresses were delivered in Review Week. Owing to the restriction of space in the current issue of the Magazine it is impossible to reproduce all the lectures *in extenso*. The editor wishes to apologise for any deletions and omissions.

LECTURE BY DEAN INGE

On Wednesday March 23 1927

'English in Education'

The Lecturer dealt briefly with the History of English, emphasising its beauty and deplored the fact that it is so often mistakenly regarded as the 'Cinderella' of languages.

He gave examples to illustrate the derivation of words from various other languages, including the Germanic, Latin, Greek, etc., etc.

He spoke of the way in which English is being taught, and expressed his opinion how it should be taught, emphasising the importance of expressing oneself clearly, to avoid misunderstanding.

He said: 'I maintain that the study of English should bring the classes together. We must take care that our education does not put them further asunder. How much social alienation is caused by the differences in pronunciation! The schools ought to try to remedy that, but it is a very difficult matter, as there are certain dialects that must be preserved'.

He said he would banish from the study of English, until the post-graduate stage, formal grammar and etymology. He did not believe that either was necessary for reading our language or writing it correctly.

The Lecturer said that education is not the same as acquiring information. It is not the stuffing of a receptacle with great lumps of knowledge, but the training and development of the faculties. The true educator always tries to make himself superfluous, and looks forward to the time when his pupils try to educate themselves.

The substance of education should be interesting to the student, and must not be too remote from his daily life, otherwise such will be dropped as soon as his days *in statu pupillari* are over.

The Dean spoke of the necessity of reading well, and said that reading should be considered work, should only be undertaken with pen and notebook at hand, and the reader should frequently pause, close the book and think over what he has read. If the book is not worth thinking about, it is not worth reading. The knowledge of good reading is essential, and the Lecturer made references to Burke, Goldsmith, John Bright, and many others.

The Art of Self-expression was greatly assisted by learning by heart, and he mentioned John Bunyan and John Bright as being steeped in the language of the Bible.

He said that reading aloud was better than reading to oneself, because reading aloud is about the right speed which enables one to acquire the meaning and beauty of the subject. Whereas mental reading is usually too hurried and rapid to allow one to get the very best out of it.

The Lecturer said that English literature is as great as any in the world, and compared it favourably with the classics of Rome and Greece.

In speaking of the misuse of English, the Lecturer spoke scathingly of what is called 'Commercial English'; the use of such expressions as 'yours to hand', 'prox.', 'inst.', 'wait on you', etc., etc.; a type of

hackneyed and vulgar expressions which are even taught in certain schools. He recounted a story of the Foreign Office during the war where junior clerks from various commercial houses had been employed to fill up the gaps in the regular staffing, when a member of the Cabinet was astonished to receive the following epistle:—

‘ Dear Sir,

‘ Yours of the 4th inst. to hand, contents of same noted. Our Lord Curzon will wait on you.

‘ Yours faithfully.

The Lecturer said that English people do not take enough trouble to keep their language pure, and that the French are much keener on this point.

The Dean said that the value of classical education could not be overestimated, but that the old-fashioned way of studying the classics in which the poor student had to parse sentence by sentence of Latin or Greek without a very intelligent understanding of its meaning and beauty should be avoided.

It is much better for a student to read good English translations of the works of Plato, Socrates, Virgil, Homer, Lucillus and others.

The Lecturer spoke of the use of leisure time, and said that very few people know how to make the best of it.

In speaking of the use of essay-writing, he referred to a book of essays by children of an elementary school, and quoted the following extract, as illustrating how necessary it is to learn to express oneself properly:—

One child wrote in an essay on the cat: ‘ The cat is a domestic animal and has four legs as usual, one in each corner ’; and another wrote: ‘ Cats has nine lives, which is not necessary in this country owing to Christianity ’.

LECTURE BY MISS LENA ASHWELL, O.B.E., F.R.A.M.

Friday March 25 1927

‘ Art and Life ’

The Lecturer said: ‘ This is the age of the machine, and the machine was never a sympathetic medium for any artist.

‘ Thirty years ago, as you of course know, there was no wireless, and practically no cinemas. There was more opportunity and more freedom for the musician and the actor than there is going to be in the future. This is the only country where there is no co-operation between the State and the arts and the theatre. We have it of course between the arts of painting and sculpture and the collection of old works which are supported by the State and housed in such buildings as the British Museum, the National Museum, the Tate Gallery and the National Gallery, and so forth. We have all these State-supported for the purpose of collecting works of the past and preserving it as a help for the future, but with regard to the theatre and music there is no appreciation or understanding by the great masses of this art in the national life.

‘ The problem of national support of music requires the thought and consideration of all the youth in this country. The question is—what is to happen with regard to the great talent and its future lack of opportunity? In the fifteenth and sixteenth centuries we led the nations.

‘ The masses have not the opportunity of getting in contact with music. You have read of the great difficulty at the Queen’s Hall, and the difficulty of keeping together this body of artists so that they shall perform those great works of the past and present which will help the future of this great nation, and some form of subsidy is necessary.’

The Lecturer referred to Vienna as an example of the State support of opera and music.

At the beginning of the war it was obvious to the artists of this country that the Imperial Army would need some form of recreation, and a com-

mittee was formed. The movement was of course at once turned down by the War Office. Later on, the need was felt, and first one concert party was formed, and at the end of the war there were twenty-four such parties in France and 630 artists occupied in this work.

The Lecturer spoke of the marvellous powers of music upon wounded men in relieving pain and suffering, and said how necessary music was in helping men to forget, and to become associated with happier things.

The Lecturer went on to say that there is in music, besides the longing to express one’s feelings, a great happiness, which perhaps makes the life of the artist the happiest in the community, and referred to the comparison between the faces of musicians playing in an orchestra on a platform and those of the sometimes over-comfortable and sleepy people in the stalls. (Laughter.)

The person who can feel beauty, who can create beauty is very often perhaps not so materially comfortable as other sections of the community, but they have that something within them which is able to bring them complete satisfaction if only for a moment or two.

* * *

The art of music and the theatre are meant to help and educate. The theatre is meant in this sense to bring out of the audience some feeling which they did not know that they had, a feeling of beauty, of sympathy, of worship, of adoration.

The theatre is not meant merely as a place where one passes a few hours in passive mental comfort, but to stimulate one’s interest, to awaken one’s greater powers.

* * *

As artists we pass through these phases:—

1 The desire to express something that is within—the urge of self-expression. The Lecturer quoted Carlyle as possessing a longing to express himself in song: ‘ I always feel that some day I shall burst into song ’. The Lecturer emphasised the danger of ‘ sitting down on our own little bit of art ’.

2 When a student goes out into the world, one finds that the whole balance of values is not quality but quantity. It is very difficult to resist that mass of public opinion which insists that certain things are beautiful and valuable because of their commercial success. This is one of the difficulties with the tremendous powers of the films.

When you come up against this commercial value, there is something within yourself which desires to be expressed because the moment the artist begins to give up that standard within himself for commercial and financial successes he has sold his birthright and will never succeed with his original intentions. It is a terrible tragedy when the artist has refused the Ideal.

* * *

As artists we first start out with the firm belief that we have something that has to be expressed, because of the value of the artist to his fellow-men. Without artists, without you and me, this world would be in a hopeless state, because the artist has the knowledge that brings *happiness* into people’s lives, not only a little wealth and success as mediums of expressing beauty to the world.

* * *

We need a national theatre and a national opera house, need to recognize and admire the great works of such a man as Sir Henry Wood.

In every State there should be a place for the recreation of the people, a building not let out for gain.

There will be in that building, some day, a continuous performance of the finest music, the finest products of the theatre, the really fine cinema and the really fine dancing, so that the people will be able to know that every week there will be something, whatever kind of art one likes—music, theatre, cinema and really fine dancing, because if you have really fine dancing no one will want 'jazz'.

LECTURE BY MRS WALLACE, A.R.B.S.

On Saturday, March 26 1927

'The Art of the Sculptor'

Comparative Study—In making a comparative study of any two arts, one should include both the resemblances and the differences, but I notice that it is more usual to hunt for analogies. We must dig deep if we are to find the root that links all artists together—namely, the incredibly old and mysterious impulse that drives certain human beings to make works of art. *Prehistory*—In early days art was of the most rudimentary description and consisted in scratching rough and elementary patterns on stones or pottery; but the impulse was there and has developed and gathered force till we see it to-day in all its amazing complexities, in symphonies, monuments, pictures, poetry, plays and literature generally—each one of these arts being sub-divided into innumerable minor arts.

Progress and Decadence—The progress of artistic expression has its 'ups and downs', but it never altogether ceases. The earliest sculptors had to take the risk of being clubbed on the head because they wouldn't take their fair share of hunting for food.

* * *

Glyptic and Plastic Methods—There are two ways in which sculpture is done, which curiously enough are diametrically opposed to one another. The first, the Glyptic, consists of carving a resisting substance such as stone, marble, ivory or wood. This means that you start on the outside of your block of material and carve away what is superfluous to your design. The Plastic method is to build up and model your design in a soft material such as clay, wax or plasticene. Of course, as you know, sculpture is often carried out in metal. Bronze is by far the most usual metal used by sculptors, though silver, lead, gold, aluminium and various alloys may also be used. Bronze is a mixture of copper and tin with sometimes small quantities of other metals such as zinc or antimony.

Carving—The remaining method of putting your work in permanent form is carving it, and this is of course the oldest method of all. It is sculpture in its literal meaning. Many sculptors do not carve at all, but hand over their work to be done by skilled craftsmen who are sometimes very artistic men but generally lack artistic training.

Accidents—Accidents could only happen to stone and marble works in the course of construction from two causes. One, from some flaw in the stone which was invisible from the outside of the block, and this is very rare. The second cause would be, carving a figure in a pose which was unsuited to the material. For instance, to design a figure with arms and legs flying unsupported, and try to carve it in marble is asking for trouble, for marble is a heavy material and, though strong, it is breakable.

Suitable Material—The first rule for a sculptor is to treat his conception in a manner suited to the material into which it will finally be put. This is not only a practical question, but becomes a question of aesthetics, for although one sometimes sees an unsuitable pose carved successfully by some miracle of craftsmanship, it doesn't satisfy one as a work of art—it leaves a vague feeling of discomfort.

Craftsmanship—Craftsmanship out of hand is like Solomon's servant. Solomon says 'For three things is the earth disquieted', and he gives

first: 'For a servant when he reigneth'. Now the technique of a sculptor should be the artist's servant. It takes many years to train it, and during that time the artist himself must humbly serve, but once technique is mastered it must serve and not reign, and this, I think, is true of every art.

SHORT ADDRESS BY MAHEBOOB KHAN AND MUSHERAFF KHAN

On Saturday, March 26 1927

'Oriental Music'

The music of the East from the philosophic standpoint does not differ from that of the West, the foundation being on the same tone and rhythm. Historically, too, it has come from the Aryan races, but it has developed in different directions.

There are several reasons why our music has remained unknown to the West. Our musicians do not travel abroad, so that Western students are perhaps only interested in its theory, overlooking its important practical side. It is quite natural that our music should be strange to Western ears, it being formed of finer tone (Shrutis) and set in peculiar rhythms, baring an absolutely different expression.

The ear, accustomed to hearing chords of several notes played at the same time, find Indian melodies of single notes strange and sometimes monotonous; as far as that is concerned, this is the same with Eastern ears as regards the Western music. This strangeness keeps us both from appreciating each other's merits, and prevents our progress in life by an exchange of ideas and inspirations.

The object of Indian music has been more for the spiritual attainment and self-development and not merely for amusement.

While Western composers wrote several notes in chord and the orchestra increased in instruments to appeal to a large number of people, we took an opposite way—of reducing our instruments from many to a single one. Our melodies were formed of single notes, owing to our innate tendency towards unity and the fulfilment of spirit.

The science of Indian music is founded on a most natural basis—sound is graduated into tones, semi-tones and quarter-tones. Each note has its colour and an element, according to the mysticism of sound.

Indian music is based on the principle of Ragas, which may be called Scales.

Mystically, they are subject to time and season, as every hour has its influence upon man's physical and mental conditions; in the same way each Raga has a power upon the sphere as well as upon the health and mind of man. By this knowledge the Ragas are made to suit different times and seasons, and to create different emotions and atmospheres. There are Ragas for early morning, midday, afternoon, evening and midnight, as well as for springtime and autumn.

Instruments—The Vina is the oldest instrument in the history of Indian music, and is considered to be a sacred instrument. The Sitar is a modern instrument, invented during the Moghul reign, and the Tabla is a drum which is used for keeping rhythm.

A LECTURE BY DR CHARLES MACPHERSON

On Saturday, March 26 1927

'Music and its Study'

What exactly is meant by the term 'music'?

Perhaps the commonest use of the word denotes the performance of a composition. And, for the moment, we will understand this to be the definition of the word.

As such, music has been defined in hundreds of terms, ranging from the low estimate of its being 'an expensive noise', up to what we may accept as the truer valuation of its functions when it is described as being 'the expression of man's inmost soul'.

The study of music may be divided into two principal parts, the practical and the theoretical. The practical can be sub-divided under two headings:—

1 The act of composing or writing music.

2 The act of performing.

The theoretical part consists of the study of the mental and physical processes connected with all of the preceding.

The finest compositions ever written are practically of little value until they are performed. The composer may have put his whole soul into his work, but that fact will have no influence on people unless the work is heard. I purposely exclude the comparatively small number of people who are able to hear a piece mentally merely by reading through the printed copy. To the vast majority the printed copy becomes music only when it is performed. That mighty work of genius, Bach's *St Matthew Passion*, had no message to the world during the hundred years that it lay neglected. It was not until Mendelssohn, at the age of twenty, performed a large portion of it on March 11 1829 that the glories of the work stood revealed.

* * *

Even the smallest smattering of knowledge about such subjects as elementary acoustics or psychology are of the highest value to all earnest students of music, and especially to any that may be inclined to rest content with the study of only one subject. All knowledge is worthy of acquisition, serves to quicken the brain, enlarges the outlook, and will, in the end, undoubtedly benefit any other study in which the student is particularly interested . . .

It has often been urged that in order to understand a thing properly it is necessary to know its history. This is certainly as true about music as of other subjects. I will therefore attempt to put briefly before you a few thoughts that may encourage you to make deeper enquiry for yourselves, for the best students are always those who are most capable of self-development.

In the earliest stages, music was performed vocally in unison or octaves. The tenors and basses would sing in unison, while women would, of course, sing an octave higher.

The recurrence of low notes would in time be tiring to the sopranos and tenors; while the recurrence of high notes would be equally tiring to the basses and contraltos. So perhaps it was this physical inconvenience that caused the singers to choose a half-way-house interval between the octave, and in choosing it they fixed on the intervals of a fourth and fifth. Thus, music was performed in consecutive blocks of fourths and fifths, each class of voice moving in a more comfortable range than previously. The system is described by Hucbald—a monk of St Amand, in Flanders—who died at an advanced age in A.D. 930.

Now for an example showing how the discovery may have been due to accident, or to some cause outside the performers own invention. Listen to this very pertinent extract from an interesting article which appeared in the recent New Zealand Supplement of *The Times*. The writer, in speaking of the native Maoris, says:—

'The keenness of the Maori ear is quite evident. They had a name for the first harmonic, though it cannot be learned that they knew what it was. They called it the floating or spirit voice; and a company of people sitting singing in unison (they never harmonized) would listen to the faint floating voice occasionally to be heard.'

'I have heard it during the soft singing of a party of women. One of the

women also heard it, and raised the pitch of her voice a fifth, singing in unison with the spirit voice—so that the first harmonizing, apart from the octave singing of male and female voices, was in perfect fifths.'

So there it is, the first crude attempt at harmony—I am sometimes asked by pupils, usually singers I must admit, 'What is the use of learning harmony?' In future I shall say to her—it's nearly always a 'her'—'Please remember that singers were the beginning of all the trouble.' At the same time I may remark that had it not been for singers the advance of music might have been delayed for centuries.

But to return to our old friend Hucbald. The system he described is termed 'organizing', and it continued with certain small variations until the wild practice of 'discant' came along. This consisted of the simultaneous performance of two or more tunes whether they fitted or not.

I once put the treble barrel of the 'Halleluiah Chorus' and the bass barrel of the Overture to *Tannhauser* into a large mechanical orchestral organ, and set the machine working. The effect of this barbarous experiment was possibly no worse than that of those 'discanters' who occasionally appear to have had five tunes going at the same time. The one good thing that emerged from the practice of discant was that musicians now turned their attention to the properties of musical intervals. There was a gradual recognition of what sounded well.

Franco, of Cologne, possibly about the end of the twelfth century, gave many rules regarding discant—certainly not before they were needed! He also had a hand in helping to classify musical intervals. It is a very remarkable fact, and one of which this country may well be proud, that in the midst of all the continental musical turmoil there appeared in England a composition that not only can be performed even to-day, but marks an epoch in musical history.

I refer, of course, to 'Sumer is icumen in'. The late Mr Rockstro, who was a high authority on antiquarian matters, dates the work as early thirteenth century (c. 1226). It is worth studying in Grove's Dictionary in an article under its own title. In the article on 'Schools of Composition' there is a facsimile of the Reading MS of the work.

The work in artistic effect and comparative freedom from crudities is far in advance of any known composition of the period. Composers of other countries were even still clinging to the old organising as a basis on which to elaborate tunes. But it must of course be realized that a style of composition neither dies at a day's notice, nor is a new style universally accepted on its first appearance. In every age there are those to be found to whom convention is the breath of life.

About the fourteenth century another form of 'organizing' appeared. One singer would perform the plainsong, while others sang faux-bourdons or 'false' parts at the intervals of a fourth and sixth below, the result being a succession of common chords in first inversion. The process of thought is the same as that in the more ancient 'organizing', namely, that a combination of sound satisfactory in itself as a unit, was used as a pattern for each succeeding unit. It is easy to gather from this how suspensions were invented. A singer either intentionally or otherwise might delay his 'move' to the next note below, and his simple but musical mistake would thus give rise to a branch of elementary harmony that even in these later times gives occasional trouble to students.

It has been well said that when two different notes were first sung simultaneously harmony was invented, and counterpoint was discovered when two different notes were performed successively against one sustained note.

In process of time the discords arising from the use of passing-notes off the accent were transferred to the accent. Also, the discords produced by suspensions on the accent were gradually used without preparation. These

practices paved the way for the appoggiatura and kindred ornaments causing the temporary derangement of chords. All of these developments enlarged the harmonic idiom. Next came the growth of chromatics, making further alterations of chords, adding an element of mystery, and uncertainty as to key-centres. This last practice led composers off in many fresh directions in which either an element involving consciously or unconsciously the aesthetic application of acoustics is not entirely absent.

Some of Debussy's works, for example, are influenced by his observation of the overtones, or harmonics, caused by the ringing of bells, or the blowing of bugles, and this is not the end of things, but it suggests enough to show how the technical material used by composers nowadays is the result of an evolution covering a period of nearly a thousand years.

* * *

You will have noticed how the unessentials of one generation become the essentials of succeeding generations.

In the history of music, as in other arts, it must be remembered that practice has always come before theory. Certain rules have been rightly or wrongly deduced from works of composers; but when composers employing new methods have arisen, there is often required some modification or expansion of the rules.

This applies both to the material out of which music is made and to the form or 'mould' in which composition is cast. The forms of compositions have been subject to the same process of evolution as that of the material from which they are fashioned. But in whatever form compositions may be moulded, it is only the actual written composition that can exhibit signs of progress either in construction, or in the texture of its technical material. What we call 'Form' and 'Theory' have developed hand-in-hand throughout the centuries.

Composers have built up form and technique, while those who have studied their works have built up the explanatory theoretical text books.

* * *

For a few moments let us consider the study of music, and in doing this let us remember that an earnest musician remains a student as long as he lives.

Music is as it were a vast palace. Everyone has the right to live in it. The palace is full of rooms, many of them as yet unvisited. Every room is free to all to explore. Yet many people are content to live in the stuffy atmosphere of only one of its rooms. For a person who has but small leisure for the study of music there may be some excuse, but for anyone who intends to follow music as a profession—not get in front of it, but follow it—it is almost degrading that he should take so low a view of his art as to imagine that the exclusive study of one subject is sufficient to earn anyone the right to be considered an accomplished musician.

The great Tyndall, in one of his famous lectures on sound, says:—'Those who are unacquainted with the details of scientific investigation have no idea of the amount of labour expended in the determination of those numbers on which important calculations or inferences depend. . . . There is a morality brought to bear upon such matters which, in point of severity, is probably without a parallel in any other domain of intellectual action.'

'The desire for anything but the truth must be absolutely annihilated: and to attain perfect accuracy no labour must be shirked, no difficulty ignored.'

These stirring words, primarily intended for the benefit of those who are seekers after knowledge which finds its outward expression in the terms of science, are very largely applicable to those who seriously follow the study of music. In all study there is a danger of taking things too much for

granted and shirking the trouble of enquiring into the why and the wherefore of what one is doing. In music the danger is not lessened by the fact that to the vast majority its study is more of a process of easy imitation than of sound conviction based on independent observation and enquiry.

Man is endowed with a brain that contains what are called 'association areas'. These portions of the brain place him far above the ordinary animal world and enable him to correlate facts, events and ideas. In short, they give him the power of judgment in making comparisons.

From this it naturally follows that a person who has had but a small amount of experience to draw upon will constantly be brought up against things for which he has no standard of reference.

Many of you may think that this is something almost too obvious to need mentioning, but in the study of music, whether practical or theoretical, it is a matter of vital importance. To take an example—supposing a student has learned, perhaps with some difficulty, to play one sonata. If he never learns another he will never be able to bring into it more than the experience gained in this limited field of study. If, however, he learns another sonata, he will be enabled to bring to bear upon it a degree of confidence gained from the experience of having already learned one. But, he will not be able to bring to his work anything like the same confidence that a student does who is attacking his tenth or twelfth sonata. In the latter case the greater power of assimilation is entirely due to his being able to make comparisons with former experiences.

The larger the experience, the sounder the judgment; an obvious truth, but one of tremendous significance. And it applies equally to each branch of musical study. A person who can sing only six songs, however well, will miss something that an artist has who can sing a hundred songs, even indifferently; an instrumentalist who plays a few stock pieces will sooner or later find his powers of interpretation becoming stereotyped and artificial; a student of harmony who writes half an exercise—on the morning of the lesson!—once a week cannot hope to compete with one who does an exercise every day.

It is the frequent use of the faculties, for however short a time, that keeps the brain in working order, and enables one to make comparisons, the results of which go to make up what is called experience.

* * *

At the outset we divided the study of music into two principal parts, the practical and the theoretical. Let us first briefly consider the practical from two points of view, that of composing, and that of performing.

If a composition is to last, it must be concerned with matters of lasting interest or importance. A great number of composers start with the false idea that what is interesting to themselves at the moment will be equally interesting to others for all time. The greater the desire to write for the sake of pleasing others—unless done with the saving grace of personal conviction—the less likely is the music to stand the test of time. It is vital that composers who intend to take a serious view of things should, however original they may be, study the works of acknowledged masters, more or less in chronological order. The method helps the student to put things in their proper place. He also gains an insight into the true development of things, and is enabled to judge his own work in some sort of perspective in relation to the general fabric of music. It is a great mistake to confine the study entirely to one composer, or to only one school of composition. I suppose though that nearly all musicians, but especially those who have tried to compose, have had their favourite models. I know I have. In my early days as a choir-boy at St Paul's I wrote the following in a letter to my home in Scotland: 'Yesterday we had an anthem by "Mr" Handel called

Halleluiah. It is the finest thing I have ever heard.' For a long time after that I thought there could be no composer to equal 'Mr' Handel.

Then came my introduction to Bach's St Matthew Passion and Beethoven's Mass in C, both of which I began to weigh up with 'Mr' Handel. Later on came Grieg, Dvorák, Schubert and Brahms, the Russian School, the moderns, and a number of others. I scarcely remember in what order. But one curious thing happened; whenever a favourite was supplanted by another favourite there was always a small interregnum during which I invariably turned to Bach. He was always a stand-by, a kind of land-mark to show me how I stood in my likes and dislikes, and I must say that as a mental corrective he stands unrivalled. Perhaps one of the reasons for this is the fact that he had thoroughly assimilated the entire existing musical idiom.

There is one curious fact about a great deal of his music. He has left us little indication as to the manner of its actual performance. In fact, in some of the organ works, we find certain compositions that sound almost equally well loud or soft, and—with reasonable limits—fast or slow. In addition, many sound just as fascinating in one tone-colour as another. Why is this? Just because each thread or voice of the music forms a good line of melody. It is this wonderful line-drawing that makes the music capable of so many different interpretations. The music bubbles over with perennial youth, and do what you will with it, it always survives the test. Old Bach's methods would furnish us with enough material for months of study. His care and insight are proverbial. His picturesque regard for descriptive detail is masterly. I have often wondered whether it was by chance or design that there are just eleven sentences beginning with the word 'Lord' in the short chorus 'Lord, is it I?' in the Passion Music. Anyhow, it was by no chance that Bach altered the musical phrase so that it rose instead of falling, on the word 'I' when Judas asked the same question.

There is still a tendency nowadays to write music that is devoid of melodic interest—or line-drawing—and to rely entirely on the effects of 'Scoring' or colour. Remember old Bach, and remember the analogy too, that no amount of colouring will save a bad drawing. This and all other practices that really have their origin in mental laziness, or shallow thinking, should be eschewed by all that wish for long life and prosperity to their compositions is *sine qua non* in any composer's outfit, but technique misapplied is a most dangerous pitfall.

Chamber Music in Italy

A REMARKABLE fact about musical Italy of to-day is the growing interest in chamber music, the public which a short while ago was only happy attending operatic performances has now organised series of chamber music concerts in all parts of the country. During the recent tour in Italy undertaken by the International String Quartet—André Mangeot, Boris Pecker (who led alternatively), Frank Howard, and myself—we were fortunate in meeting Respighi in Rome, with whom we studied his Quartetto Darico, and which we played in Florence. By the way, surely no musician is more royally housed than Respighi, who lives in a wing of the beautiful Borghese Palace in Rome. He told us of the number of chamber music societies which have

sprung up recently and which, by an excellent system of combining towns not too far distant, are enabled to offer artists an attractive tour on a financially sound basis even in quite small places. It is interesting to know that a similar system exists in England under the organisation of the Federation of Music Clubs.

A very extraordinary, but by no means isolated, example of the success of this method was very clearly illustrated some months ago during a tour of our Quartet in Spain, where, in a small town in Catalonia of ten thousand inhabitants, nine hundred were subscribers to the local chamber music society.

During our recent tour we played in Rome, Milan and Florence, and we must look forward to returning next January, when, after a tour in the South of France, we have been engaged to play in a further twelve towns.

An interesting feature of our Florence concert was the presence in the audience of so many distinguished musicians, amongst them being Elenar Gerhardt, Mugnone, the conductor, whom many readers will remember at Covent Garden, Ancona, a celebrated baritone of the time of Jean de Reszky, now a singing teacher in Florence, Consolo, the pianist, Venturi, the well-known chorus master, etc.

The Italian musicians, one and all, showed a very lively interest in the Purcell Phantasies, which we have played a great deal in public and which have recently been published by Messrs Curwen under the editorship of André Mangeot and Peter Warlock. The extraordinary harmonic interest of these lovely pieces, daring in the extreme, aroused the greatest admiration.

I should like to put on record the interest shown by the musicians in Italy in our British musicians of to-day and in our musical life. Alas! I must add that they were at a loss to understand the deplorable state of affairs at Queen's Hall, which was being very freely discussed, and which cannot but do great harm to the prestige of British music.

Herbert Withers

Students' Branch

ON SATURDAY, April 2 1927, the Students' Branch of the R.A.M. Club held a most successful dance in the Duke's Hall at the Academy. Lady Wood, who had very kindly consented to act as hostess, was accompanied by Sir Henry, and they both greeted personally each of the 268 members present, and by their charming unceremoniousness helped to create an atmosphere of friendliness which will long be remembered by the students who were there.

In reply to a vote of thanks to Lady Wood (proposed by Mr. Bruce Anderson), Sir Henry said that it had given them great pleasure to come and see the students enjoying themselves so much, and that he would like to take this opportunity of thanking all those who had been at the performance of the 'Passion' in Queen's Hall for the very wonderful ovation they had given him on that occasion. Sir Henry went on to say that he had never had a reception anywhere which had touched him so deeply, and that he was sure he should never forget it.

Sir Henry and Lady Wood had to leave after the supper interval. Dancing was as usual carried on until 11.45 p.m., the music being supplied by the Verona Dance Band.

The hall was decorated with palms and red and white flowers, and Clive W. Black was responsible for some very pretty and ingenious lighting effects.

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Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W. 1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.



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